

# THE BROCHURE SERIES

## OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

JANUARY, 1898.

NO. I.

### THE ARCHITECTURE OF SICILY.

TO the architect, Sicily is a revelation: not of any new architectural styles, but of the vast possibilities that lie in the combination and development of styles already existing. Nowhere else in the world are to be found buildings created from such diverse material, and all fused into one wonderful whole by a superb and quite instinctive artistic impulse.

The city of Palermo, which one usually reaches first, is an extraordinary composition of almost every known Christian style, modified by a dozen different nationalities; for Sicily has never been independent, but has been successively the possession of Doric and Ionic Greeks, Romans, Saracens, Normans, Germans, Spanish and Italians; and every race has left its architectural record. In Palermo this record begins with the Saracens, but their unmixed remains are very few, only a fragment here and there. The great period begins with the Norman conquerors. When Roger I. conquered the island, wresting it from the Saracens, he began a series of works that for splendor and nobility are almost without parallel.

Very wisely he did not force the style of his own northern land on this almost tropical island: instead he took such workmen as came to his hand, Greeks and Arabs mostly, and allowed them to work out their own ideas unchecked. The resulting combinations

are almost startling at first, so daring are they and so apparently opposed to every accepted canon of art. In the Capella Palatina we find old Roman columns, opus Alexandrinum walls, Byzantine mosaics, Saracenic roofs and Cosmati work, all mingled in a whole that is second only to St. Marks in Venice for unity of design and absolute splendor of effect. The whole chapel is a perfect jewel casket, so exquisite is it in decoration and prodigal richness of material. There is not a touch of roughness or barbarism anywhere; and yet it was built early in the twelfth century, probably about 1130, when Roger's kinsmen in northern Europe were chopping out savage yet powerful ornament from the coarse rock that was their only building material. It is almost possible to call this chapel faultless, a word that can be justly used of very few other buildings. In proportion, planning, lighting, indeed in every architectural respect, it stands almost alone among the works of Christian times.

Equal praise can be given to no other structure in Palermo or its vicinity. The Martorana is almost purely Byzantine, though built simultaneously with the Palatine Chapel. It has been so remodeled and disfigured that little is left to show its original nature. It could never, however, have equalled the Capella Palatina in proportion or design. The Cathedral is, in its present state, most unsatisfactory. It was built about



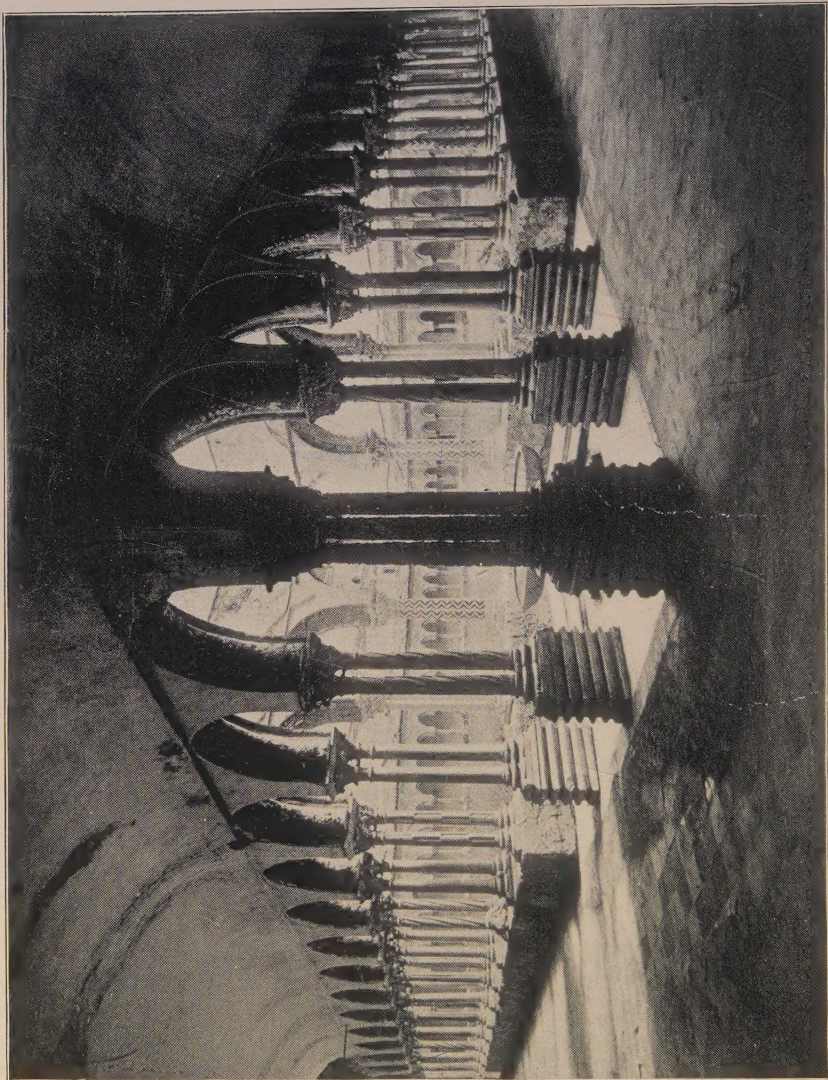


PLATE II

CLOISTER OF THE DUOMO, MONREALE, SICILY





CAPITAL FROM THE CLOISTER, MONREALE

fifty years later by the English Archbishop Walter, and nothing but its rather shapeless exterior remains intact, for in the seventeenth century, the era of neo-barbarism, the Neapolitan Fuga, who must be linked with the forever accursed Wyatt in infamy, was turned loose, and as a result the structure is a desolation within, nothing good remaining but the splendid tombs of the Norman kings. One wonders hopefully if under the garish plaster and white-wash glorious mosaics may not yet be lurking.

*In Sicily*  
Monreale, really a part of Palermo, has the supreme glory of the famous Cathedral; but in spite of its majestic size and the splendor of its mosaics, it is far less wholly satisfactory than the Palatine chapel: its proportions are not good, its composition is defective, its lighting is too ample and garish; moreover, a fire in 1811 destroyed the roof, and the restorations — in point of color — are pretty bad. In spite of all this, however, it is a wonderful church; and its arcade of stilted, almost Saracenic arches sheathed with Byzantine mosaics and resting on noble Roman columns of precious marble, the capitals recut by Greek, Norman and Arabian workmen, is one of the most beautiful architectural works in existence. The combination of features apparently antagonistic, is triumphant; and is a valuable lesson in the development of architectural ideas.

The cloisters leave nothing to be desired from a dramatic and picturesque standpoint, though architecturally the extremely delicate and beautiful columns with their infinitely varied capitals are

exceeding scornful of the arches that rest upon them. Not long ago every one of the shafts of the slender columns was ornamented with the most elaborate mosaic work; but owing to the exigencies of revolution, the monastery and cloister were turned into a *caserne*, and the soldiers amused themselves by carefully picking out almost every vestige of the mosaic work.

In Cefalu one finds a cathedral which, although it is without the amazing wealth of mosaics that makes Monreale one of the wonders of the world, yet possesses a proportion and an architectural composition infinitely finer. The plan is rather Norman or Romanesque in effect, and the superstructure, so far as the interior is concerned, carries out this idea although it is infinitely refined and quite unlike anything to be found in the north. The mosaics are confined wholly to the apse and the first bay of the choir. They are quite the most wonderful in all Italy, and are second only to those at Mt. Athos in European Turkey. Compared with them the mosaics of Venice, Rome and even Ravenna, fall into second place. Were the entire church covered with mosaic of this nature it would exceed in beauty the cathedral at Monreale to an almost infinite degree, and would take place at once with the Palatine chapel in Palermo.

Outside of these three cities of Palermo, Monreale and Cefalu there is little Christian architecture of interest. Of course the marvellous Greek remains at Girgenti, Solunto and Selinunto are



CAPITAL FROM THE CLOISTER, MONREALE



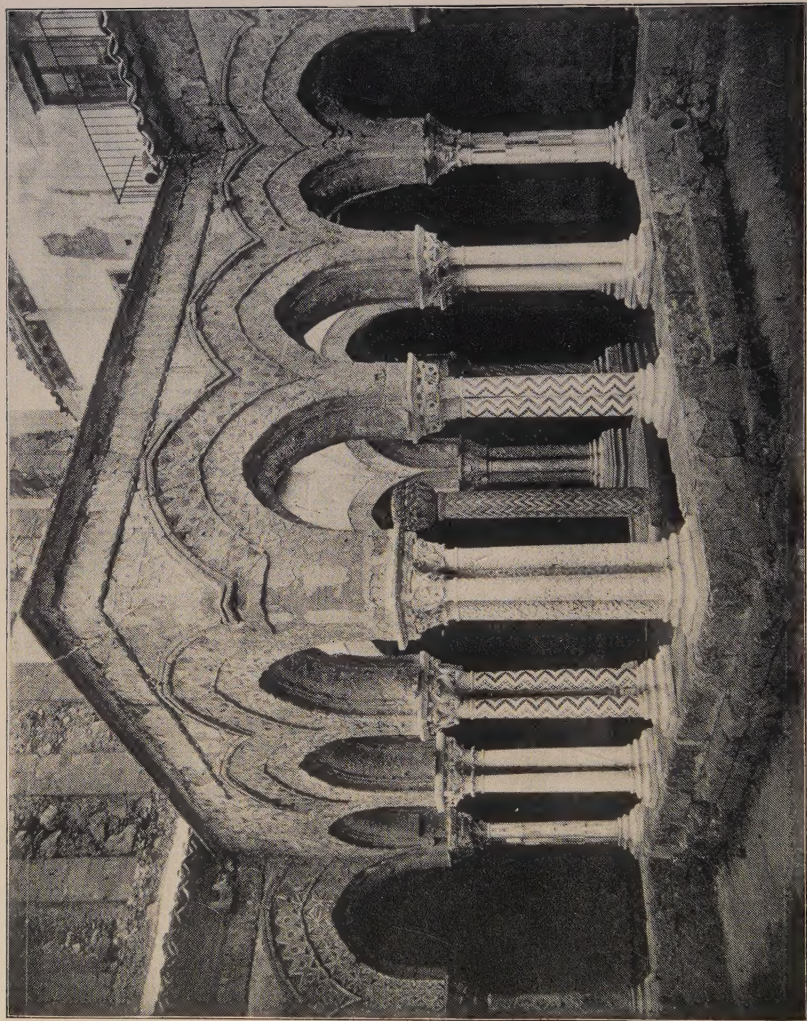


PLATE III

INTERIOR CLOISTER OF THE DUOMO, MONREALE, SICILY



all famous, and those at Girgenti are in many ways unique. One of the temples, the Temple of Concord, is singularly well preserved, as it was used for many centuries as a Christian church. At Syracuse nothing of interest remains except the unique Greek fort. Catania and Messina possess nothing of value, and Taormina, while it boasts a magnificent Greek theatre with much of the Roman proscenium in place, is famous rather for its extraordinary beauty of site and environment. One traveller indeed, who has seen nearly all that is worth seeing in the world, declares the view from the top range of seats in the theatre to be second only to that of the Vale of Cashmere.

As a whole Sicily is unique. It is less spoiled by *modernité* than any other part of Italy. The climate is perfect and the architecture a revelation to those who stickle for absolute purity of style. In Monreale one is forever convinced that Arabian arches sheathed with Byzantine mosaics resting on a colonade of purely classical columns, may be as united and beautiful in effect as the most rigidly scholastic arcade that ever received the approval of academic authorities.

For further illustrations of the Architecture of Sicily, see "Cloister at Monreale," BROCHURE SERIES, Vol. I., page 35; and "Pulpits of Southern Italy," BROCHURE SERIES, Vol. I., page 131.

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## Club Notes.

THE Boston Architectural Club has again begun to show evidence of its former vigor, after shaking off the load of debt which it has carried for the last few years. Under the executive management of Mr. R. D. Andrews, who now retires from the presidency of the Club, it has paid a debt of nearly \$1,500, and now has a treasury balance of about \$700, with a live and increasing membership list of about one hundred and thirty. This gratifying showing is partly due to the profits from an exhibition held last winter. Although this exhibition was the most important single undertaking of the year, much other good work was accomplished.

To many of those interested in the Club's welfare the opportunities for its members to meet others of similar taste in an informal way, has seemed one of its most useful functions. To combine profitable instruction with recreation has, however, always been the purpose of the Club, and in the work laid out and already well started for the present year this happy combination appears to have been reached with unusual success.

Weekly classes have been arranged in architectural planning under M. Despredelles of the Institute of Technology; in decorative design under Mr. C. Howard Walker; in modelling in clay under Mr. Hugh Cairns; in sketching from the living model with occasional criticisms from visiting artists; in the study of French under M. de la Rochelle; and further classes in water-color, and pen and ink will be organized later in the season.

A series of competitions devoted to problems suggesting public improvement in the laying out and adornment of various sites in the city has also been started, which it is expected will not only interest the members of the Club in public improvements, but will serve to awaken general interest outside the Club.

The first "Vacation Traveller," Mr. E. B. Stratton, who was selected by popular vote, and toward whose expenses the Club contributed \$200, has returned from his summer trip, and submitted a report which will go far toward making the experiment of this year an established feature of each year's work. Mr. Stratton spent his six weeks' time, by advice of the committee in charge of the scholarship, in Somersetshire and Devonshire, and collected a mass of valuable information which has been summarized in his report.

The entertainment committee has planned a more varied programme than usual, and in addition to the weekly Club Nights, which for several years have been a regular feature, a number of excursions and special entertainments have been arranged for.

A special room, used during the evenings for class work, is set aside in the daytime



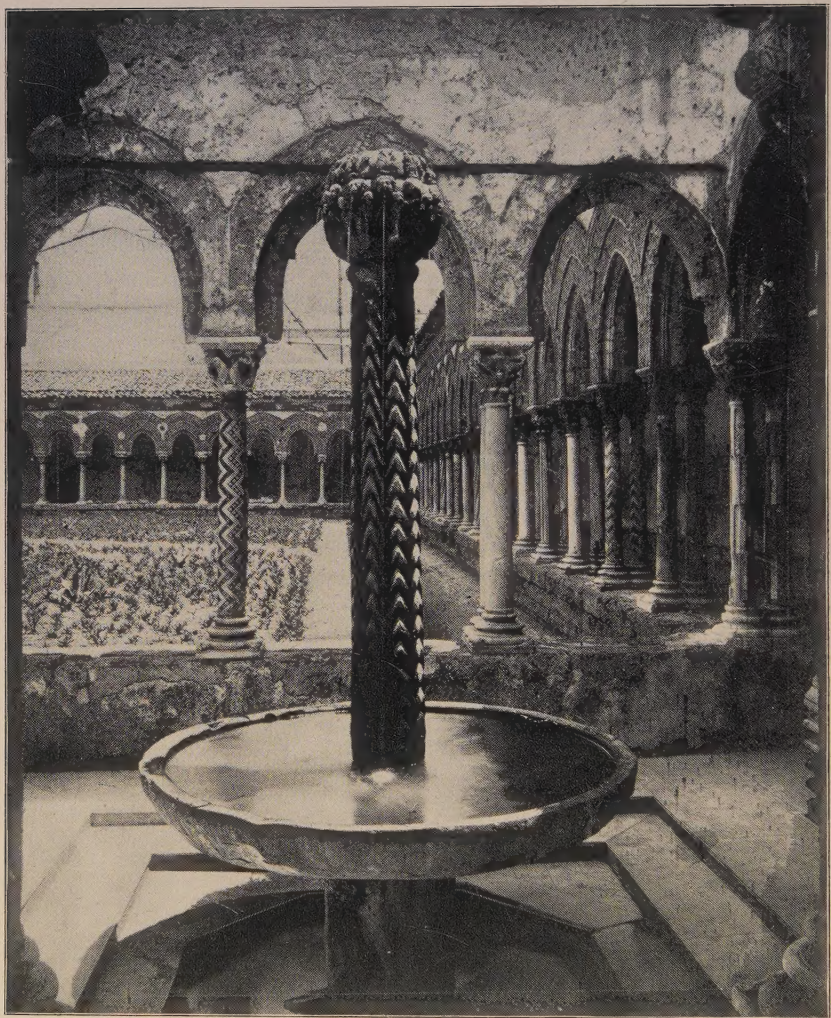


PLATE IV

FOUNTAIN IN CLOISTER, MONREALE, SICILY



for exhibitions; and a number of collections of drawings, photographs and other interesting exhibits will be shown from time to time.

The library of the Club has begun to assume important proportions. The income from the fund of \$5,000 bequeathed by the late Arthur Rotch, is devoted to the purchase of new books, and during the past year a number of valuable accessions have been made from this source. The reading-room table is kept supplied with current architectural periodicals, besides a number of popular journals of general interest.

The invitation of the Detroit Architectural Sketch Club to its Bohemian Night, held on December 11, was unusual and attractive. It consisted of an illustrated folder, of very Japanese appearance, printed by "hekto-graph" in three colors. The programme of the "Continuous Performance,"—the evening's entertainment—is of so thoroughly "Bohemian" a character that we should have been tempted to print it entire, were it not that the verse with which it closes, intended to be sung "in chorus when thirsty, *ad infinitum*," and beginning—

"Mr. Waiter! Over here!  
We are dying for some beer!"

would be more than our readers could bear.

The Committee on Club Work of the Saint Louis Architectural Club have reported that the work they had outlined for the year would be similar to that of last year, and that the different weekly classes would be organized as follows:—

Thursday evenings, Senior Class in Architecture, A. Guissart, Instructor. Junior Class in Architecture, R. M. Milligan, Instructor. Saturday evenings, Pen and Ink Class, Oscar Enders, Instructor. Sunday mornings, Water Color, F. Cecil Dwyer; Free Hand Drawing, Frank Steff, Instructor. Tuesday evenings, Modeling, Wm. T. Bailey, Instructor. Besides the above work, monthly competitions will be held and medals awarded to the two competitors receiving the highest number of mentions.

With commendable energy the Cleveland Club has closed up its second exhibition and once more resumed its regular Club work; not upon the old lines of competition work alone, but class work has been introduced in the form of talks and quizzes upon architectural history, each style to be followed by a competition involving its principles. The first talk was upon Egyptian architecture by Architect Geo. F. Hammond, illustrated by stereopticon views, many from negatives of his own making. The talk was a charming and interesting one largely by reason of the personal element introduced into it. Mr. Hammond having travelled over the entire portion of architectural Egypt. The next lecture will be by Mr. Louis Rohrheimer upon Assyrian Architecture.

The third annual banquet of the Club will

be held at the Hollenden Hotel, Jan. 13, 1898. A feature of this banquet will be the ladies—"wives and those to be"—who will attend.

A representative collection of Club and individual work has been sent to the T-Square exhibition.

The Club and the architectural fraternity of Cleveland have suffered an irreparable loss in the death of one of its associate members, Mr. Forrest A. Coburn, of the firm of Coburn & Barnum, who died Dec. 1, 1897. Mr. Coburn was a self-made man, a man ever watchful for the upbuilding and maintaining the standard of his profession, a friend to all, congenial and cordial to draughtsman and architect alike, a staunch friend to the Club and a man noted for his honesty, uprightness and integrity.

The annual Christmas celebration of the Chicago Architectural Club was held on the 29th of December. Messrs. Fritz Wagner, Geo. R. Dean, Edgar S. Belden, Elmer C. Jensen, E. A. Hoeppner, W. B. Mundie, E. G. Garden and F. M. Garden were the hosts of the evening. The Christmas tree, which bore presents for the members, was the main feature of a very merry occasion.

Messrs. Rodger M. Combs, William D. Gates, H. C. Knisely, Herman L. Matz, J. A. White, Edgar F. Seney, Frank L. Davis, D. V. Purington, Thos. A. Dungan, were the hosts at a "Social" given at the rooms of the Club on December 20.

The December meeting of the St. Louis Architectural Club was held on Saturday evening, the 4th of December, President Ittner being present for the first time since the summer vacation. These meetings are largely social and are looked forward to with increasing interest.

Mr. M. P. McArdle was present and gave a short talk, suggesting some advantages that might accrue to the Club by soliciting some members of the local chapter of the A.I.A. to become honorary, and a motion was introduced providing for a committee for that purpose; but this proposition met with a decided Waterloo. Later the names of Messrs. W. S. Eames and E. G. Garden, a former president of the Club, were proposed for honorary membership.

The report of the Committee on Instruction was that more interest than formerly was being taken in some of the classes, notably that under Mr. Milligan. No further effort is made to interest the members in drawing in the class, but a systematic study of the different styles is being made; and one or more members prepare papers which they read and discuss.

Mr. Guissart's class will consider a problem each month, handing in drawings at the regular meetings.

The annual meeting, at which occurs the election of officers for the ensuing year, was held on the evening of January 8.





PLATE V

INTERIOR OF THE DUOMO, MONREALE, SICILY



# The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

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he will always be glad to consider them; and will return  
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covers the contents of Volumes I., II. and  
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as a work of reference; for by its use the  
reader can immediately discover all that has  
been published in the magazine about any  
subject, club, city, class of subjects, etc.,  
without referring to the three separate vol-  
umes. The publishers propose to issue such  
combined Indices triennially.

## Competition "C."

This Competition for the ground plan of  
a library building, which is announced on  
advertising page ii. of this issue, will, it is  
hoped, prove of still greater interest than  
any which have heretofore been presented.  
It is purely architectural rather than artistic  
in character, and its eminently practical  
nature should recommend it to architectural  
students. All drawings in this COMPETITION  
"C" must be received at the office of the  
publishers by Feb. 15, 1898. The result will  
be announced in the March issue.

The period for receiving designs in the  
preceding COMPETITION, "B," closed on the  
15th of January. The award and the Prize  
Drawing will be printed in the February  
BROCHURE.

Further Competitions will be announced on  
alternate months throughout the present year.

## Charles D. Maginnis.

IN a recent number of THE BROCHURE  
SERIES appeared a notice of Mr. D. A.  
Gregg, a master of his art, who, in  
common with most masters, is known  
not only by his own good works, but at the  
same time, by the bad works of his followers  
and imitators. If the number of the latter  
denotes the greatness of the master we know  
of no man who has a higher claim to distinc-  
tion than Gregg. But occasionally a master  
is recompensed by a worthy pupil:—Magin-  
nis is an example. Of all the "Gregorian"  
school he is one of the few who have reflected  
credit on their instructor, and who seem to  
have caught the thought that guides the



SKETCH BY HIMSELF

hand, and as a consequence developed some-  
thing personal.

His work first came to public notice in  
the illustrations of buildings designed for the  
City of Boston under Mr. E. M. Wheelwright,  
and illustrated in the reports of the Archi-  
tectural Department of the city for the years  
from 1892 to 1895. It was an excellent  
opportunity, and we should be thankful for  
the right man in the right place, and that such  
excellent work has been so ably pictured.

Some of the original drawings for the  
Boston public buildings were exhibited at  
the Columbian Exposition, and their excel-  
lence attracted attention both in this country  
and abroad.

Owing to the large number of buildings  
designed in the City Architect's office, and  
the fulness with which they have been illus-  
trated, it has been possible to follow easily





PLATE VI

INTERIOR OF THE DUOMO, MONREALE, SICILY





the development of Maginnis's style. His first appearance was decidedly that of the under-study; but native substance soon enabled him to play his own part, and not a few "original creations" have since resulted.

Little more than an outline drawing with the least possible amount of "rendering," it is yet virile and complete. It shows not only great facility but also the proper interpretation of the subject. The treatment of the problem under consideration always receives intelligent attention; and while his work has always a certain picturesque quality, he does not handle a jaunty park building in just the same manner as an office building in a crowded thoroughfare; there is always a just appreciation of the value of accessories, and the setting of the building is always full of local color pertinent to it, though never detracting from the main point of interest.

Maginnis is one of the few architectural picture makers who draw the human beings who happen to come into the picture as if it were a pleasure to do it; and he generally places them where they count. His work is



It must be allowed that here was an exceptional opportunity to gain public notice; but such an opportunity would have been wasted by a man of less ability.

Had Maginnis been simply the delineator of the buildings, an extra hand called in, an outsider, these drawings would still be fascinating in themselves; but it is more interesting to know that he was one of the regular working force of the office, and that most of the designs were brought up with his assistance from infancy to coming out.

One of the problems given the City Architect for solution was the design for a new City Hall. A commission was sent to gather information concerning the city halls in various important cities of the country. A fully illustrated report resulted. The drawings for this report were made in a great hurry, but they show in quite a remarkable degree the possibility of well directed effort towards the accomplishment of much in little.

Maginnis has done few things that excel his drawing for the Boston City Hall design.

free, refreshingly so, from anything smacking of *tour de force*; his point of view is rational; his work is well balanced, sane and thoroughly artistic, though sometimes his rendering is a trifle grey.

It is undoubtedly a proof of his ability that for some time past he has been entrusted







PLATE VII

INTERIOR CAPELLA PALATINA, MONREALE, SICILY



with the instructorship in illustration at the Cowles Art School, and has ably imparted to many aspiring students much of his own ability and enthusiasm.

Though somewhat aside from the purpose of this notice, it yet seems just to the man to touch briefly on the fact that while an illustrator of no mean attainment he is also an architect, and though usually inclined to scoff somewhat at an "architect with a mission" in his profession, we believe that the trend his opportunities have taken points to a possibility of great improvement in a field where great improvements are possible.

It is a well-known fact that church architecture in general and Roman Catholic architecture in particular has been bad, very bad, in this country. It is in this direction that Maginnis has made an excellent beginning, and we look for the much-needed bettering to come from a man in whom we have well-founded confidence.

HENRY T. PRATT.

## Books.

THE STORY OF ARCHITECTURE: AN OUTLINE OF THE STYLES IN ALL COUNTRIES. By Charles Thompson Mathews, author of *The Renaissance under the Valois*. New York: D. Appleton & Co. Illustrated. \$3.00.

While many of the pictures that adorn almost every page of this well-printed volume are not original, they serve to make still more graphic the author's pleasing literary style. The book is popular in tone and treatment and therefore in some respects elementary. Thus, one notes that its introductory chapter begins by naming as the three constructive principles, the lintel, arch and truss. But many a young architect or draughtsman, and some older ones, would do wisely to read again what may have been once familiar, from these pages; and possibly find in them fresh information that is worth the while. For reference, the bibliography in table of contents may often be found very convenient, since it is divided under topics. The subjects covered in this book by chapters, are: Egypt and Nubia; India, Indo-China and Java; Eastern Asia; Mexico, Central America and Peru; the Assyrian Style and Western Asia; Greece; Etruria and Rome; the Byzantine Style; Early Christian Architecture; The Mahometan or Saracenic; the Romanesque; the Gothic — Ecclesiastical and Secular; the Renaissance — two chapters; American Architecture. The first picture is of the Pyramid of Cheops; the last is the New York Life Insurance Building in Chicago, fifteen stories high.

THE DECORATION OF HOUSES. By Edith Wharton and Ogden Codman, Jr. Illustrated. New York: Charles Scribner's Sons. \$4.00.

This book is not another contribution to the literature of plaques, scarfs for the mantlepiece, varnished shells and artificial flowers. The subject is broadly associated

with architecture on the first page, by noting how in the middle ages, when men camped in their castles much as they did in their tents, it was natural that the naked walls of the mediæval chamber should be hung with arras, while a ciel, or ceiling, of cloth stretched across the open timbers of the roof; but that when life became more secure, and the influence of classic tradition spread from Italy, northward, portable hangings were in consequence replaced by architectural decoration, which held its own through every change of taste until the second quarter of the present century. Since then, the reader is reminded, house-decoration has ceased to be a branch of architecture (?) and "has come to be regarded as a black art by those who have seen their rooms subjected to the manipulations of the modern upholsterer." As a warrant for the publication of this "elementary sketch," as the authors call their handsomely printed volume, they urge that simplicity and common sense in house-decoration are requirements identical with those regulating domestic architecture, the chief end in both cases being the suitable accommodation of the inmates of the house; and that this end has been in a measure lost sight of, while no study of house-decoration as a branch of architecture has for at least fifty years been published in England or America. Even in French there is no modern work corresponding with such comprehensive manuals as d'Aviler's *Cours d'Architecture* or Isaac Ware's *Complete Body of Architecture*. In view of this fact, the present authors dwell at length upon the strictly architectural principles that controlled the old decorators. Their book, both in the text and in full-page illustrations, interprets many phases and the extremes of decorative manner. There are photographic reproductions in clear detail of doors, windows, fireplaces, entrances and vestibules, halls and stairs, and carved and upholstered sofas, chairs and tables, fireplaces and andirons, and locksmiths' work in bronze; besides whole rooms, which contrast the gorgeous fresco and stucco decorations of French and Italian walls and ceilings with an example of Louis XIV. decoration in a room of the Grand Trianon, Versailles, as simple as those in any private house. A salon in Fontainebleau is among other examples shown of the simplicity in palaces emphasized in this volume as "perhaps not the least service that may be rendered to the modern decorator."

DECORATIVE HERALDRY. A Practical Handbook of its Artistic Treatment by G. W. Eve, London: George Bell & Sons, York St., Covent Garden, and New York, 1897. \$3.50.

This is a very useful handbook, most attractive in appearance, well illustrated, and dealing with a subject of which nearly all American officials, a vast majority of the public, and not a small proportion of architects and artists are profoundly ignorant. Heraldry is generally held to be "inconsistent with the American Idea," whatever that may be, but it is employed nevertheless even *ad nauseam*, and the results are startling.





PLATE VIII

MOSAICS IN THE CATHEDRAL, CEFALÙ, SICILY



The "American Idea" cannot suppress heraldry, and if we are to have it we may as well have it right. Architecturally it is of immense importance, for it is one of the finest adjuncts of decoration that exists. The illustrations in Mr. Eve's book show this very clearly, but one wishes that he had taught a little more by precept, though no less by example. After all, he may have done all that was possible, for he has devoted a large section of his book to blazon and marshalling, and when the laws that govern these things are once enunciated, what more is there to say? The laws of heraldry are fixed forever, and the vulgar Kings at Arms of the eighteenth century have not, and free born American citizens may not alter them in the least. The only thing to do is to accept heraldry as an exact science — which it is — and abide absolutely by its dicta.

Apparently Mr. Eve has not the courage of his convictions, for after setting down clearly and carefully the laws of heraldry, he speaks tolerantly of one or two things which are hardly to be commended; the using of diaper on the field and even on the charges of a shield, for example, for even if this usage has early precedent it is not to be commended in any case, as it confuses the charges, destroys all effect of seriousness and simplicity, and makes for mere prettiness, the last thing to be sought in heraldry.

Neither is he entirely to be commended in his choice of examples of good modern work. Those of Dom Anselm are fairly good, though they come dangerously near realism on the one hand, while on the other they touch picturesqueness, but the book plates are almost bad. Note in the exquisitely engraved Sherbourne plate the confusion of conventional and realistic changes on the sinister side of the shield, and also in the crest.

These are minor criticisms however: the fact remains that the book itself, particularly the "Primer of Heraldry," is direct, simple and lucid: a most valuable book for every architect and designer.

#### TENNYSON AND HIS PRE-RAPHAELITE ILLUSTRATORS:

A Book about a Book. By George Somes Layard. Illustrated. Boston: Copeland & Day.

One need do little more than outline the purport of this plain but elegant little volume to arouse special interest. Mr. Layard modestly calls it in his preface "An inadequate tribute from a bookish person to a book of outstanding merit \* \* \* \* for the sake of indicating the methods by which a book may be made to yield discursive and innumerable delights beyond and above those which are at first apparent." The book he writes about is the 1857 illustrated quarto of Alfred and Charles Tennyson's "Poems by Two Brothers," brought out by Edward Moxon thirty years after the first very small and now very curious first edition. Mr. Layard will not say that this quarto is one of the best illustrated books the world has seen, but urges that it is one of the most enchanting; and shows himself rather an artistic than a bookish person in telling how

and why. It is true, as he remarks, that the illustrative drawings by the three more prominent members of the Pre-Raphaelite Brotherhood give the real emphasis to this edition; and the value of Mr. Layard's present work does not lie merely in his renewing attention to the quarto in detail, but in his fine interpretation of the spirit so strangely embodied that it is sometimes hard to find in these drawings. Following a chapter on the origin of the Pre-Raphaelite Brotherhood, the famous trio and their work are separately considered in a chapter for each — Millais, Holman Hunt and Rossetti. The illustrations in Mr. Layard's book are a frontispiece from the copy of the familiar thumb-nail sketch by Rossetti, of "Tennyson reading Maud, 1855," two of Rossetti's studies, two unpublished water-colors by Mrs. Rossetti, "The Lady of Shalott," as drawn by Hunt on the wood-block before cutting, and two or three others.

### Notes.

THE event of the past year, if not the most noteworthy event in the history of American architecture, is the successful outcome of the competition for the selection of the architects for the New York Public Library. No competition in recent years has attracted such widespread attention, both in the architectural profession and among the general public.

The accepted design has been partially and inadequately illustrated in many of the popular as well as professional journals; but the full set of drawings has not in any case been given. The importance of this problem and the eminently successful solution of it at which Messrs. Carrère & Hastings have arrived, has warranted the publication of the full set of drawings in the *Architectural Review* (Vol. IV., No. 8), and in addition the design placed second by the jury of award, that of Messrs. Howard & Cauldwell.

Of former design the jury said: "This design fulfils in a high degree all the requirements called for by the terms of the competition, and presents a consistent, skilful and artistic solution of the practical and structural conditions. It is, moreover, direct and dignified in treatment, and would give the city of New York an entirely satisfactory and practical working library and at the same time a beautiful and monumental building. It is distinctly the best of the designs submitted and of very exceptional merit in every respect."

In Number 8, Volume IV., of the *Architectural Review*, these two designs are illustrated in the most complete and satisfactory manner possible. Six double-page heliotype plates have been necessary to show Messrs. Carrère & Hastings' beautiful design, representing ten drawings, and two double-page plates, representing eight drawings, show the design of Messrs. Howard & Cauldwell.



Whenever parquet floors are unsatisfactory the trouble is due in nine out of ten cases to imperfect seasoning, which causes swelling and shrinking under varying conditions of the atmosphere. This fact has never been forgotten by the Wood Mosaic Company of Rochester, who have built up from a small beginning their now large business. It would seem, after inspecting the battery of dry kilns and large storage lofts of this Company, that the seasoning of their stock was unnecessarily careful, but they do not believe in taking any risks. Floors are made to order only. The stock is first worked up in an almost infinite number of geometrical forms of various sizes, cut by specially designed machinery, with absolute accuracy, so that patterns can be laid exactly. Each floor as ordered is then built in sections and finished. The warehouses contain every variety of wood used in furniture or interior finish, and every foot of it thoroughly seasoned. In shipping goods are carefully protected, and as a result, the floors are put down in perfect condition, and remain so.

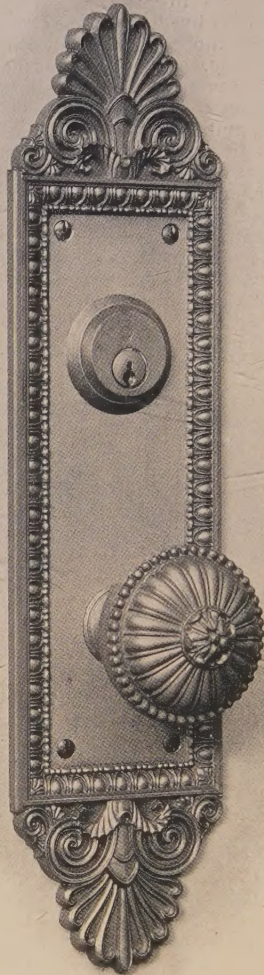
A short time ago a local architect was asked if he had read a certain article in a number of *THE BROCHURE SERIES* just out. His answer was: "No; I was so busy when it came I only looked at the illustrations and read the Boynton Furnace 'Ad.'" It was time well spent, for these "ads" point to heaters it is safe to specify.

Instead of plates 12 x 16 inches in size, the forthcoming publication of Mr. Wheelwright's Municipal work will contain plates 15½ x 19 inches, one hundred in number. These are additional to the text, which will contain a large number of half-tones from photographic plans and constructural drawings.

An architect who lays out the lighting of a room of unusual shape or size, is pretty certain to find the realization of his scheme unsatisfactory in one or another way. This is particularly true of audience rooms, art galleries and large stores. I. P. Frink of New York City has been doing special lighting work for forty years, and many prominent architects now intrust to him the whole lighting of all but the most ordinary of their work. In the lighting of art galleries, public and private, he has been quite as successful as in church lighting, for which he has a national reputation. To his list of important galleries the new Corcoran Gallery at Washington has now been added.

The experience of large manufacturing companies whose mills and warehouses frequently cover acres, ought to be a fairly good guide to the architect in the matter of a roofing specification. This experience points to Natural Asphalt as far better than coal-tar preparations; and as the Warren Chemical Manufacturing Company now have offices in all principal cities, and contract to apply Asphalt Roofing, we would advise

writing to the New York office for estimates before deciding on any large roof



Some of the finest work in artistic hardware ever done in this country, is being executed by Sargent & Company after special designs by several prominent New York architects, who will use the patterns in large buildings in process of construction. The cut above illustrates the style of hardware recently made by them for the large Bowling Green office building in New York, of which Messrs. W. and G. Audsley are the architects. In the advertising pages of our last issue several groups of their hardware were illustrated from photographs; and architects interested in this important class of building finish, should send to the New York office for "Sargent's Book of Designs" which is a beautifully printed volume showing their principal styles of ornamental hardware.







PLATE IX

LOUIS XVI. CHAIR, FONTAINEBLEAU